DOCUMENT RESUME

ED 439 453 CS 510 263

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TITLE Teaching with and about Film and Television: Integrating Media Literacy Concepts into Management Education.
PUB DATE 1998-00-00
NOTE 17p.
PUB TYPE Opinion Papers (120)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Business Education; Higher Education; *Instructional Materials; *Mass Media; *Teacher Role; *Thinking Skills
IDENTIFIERS Concept Identification; Meaning Construction; Media Analysis; *Media Literacy; Video Production

ABSTRACT

This paper reviews some characteristics of video-based educational materials by describing the intellectual heritage of the movement to include media analysis and media production as basic skills for the information age. The paper identifies the opportunities and challenges that management educators face in the use of video-based tools in both business settings and in higher education. Because of practical work and scholarship, educators have begun to agree on elements which should always be considered when film and television messages are used in the classroom. These concepts are: awareness of the constructed nature of representations in both print and visual media; knowledge about the economic and political context in which media messages are produced by a number of different institutions with specific objectives and goals; and awareness and knowledge about the ways in which audiences construct meaning from messages and about the variety of processes of selecting, interpreting, and making use of messages in various forms. By helping students to internalize a basic set of questions to ask when encountering any message, educators can reshape the process of viewing from a passive process to a reflective process. Educators should recognize their role, as long-term stakeholders, in helping to reshape the cultural environment by building the reasoning and analysis skills of the workers, parents, and leaders of the future. (Contains 28 references.) (NKA)

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Teaching With and About Film and Television: Integrating Media Literacy Concepts Into Management Education

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Film and television's influence on individuals and society is now so obvious that it is scarcely necessary to provide a rationale for examining their importance. Even in casual conversations, people are apt to make note of the impact of television on voting patterns, use idioms they learned from popular films, discuss relationships by referring to the similar problems of TV characters of celebrities, talk about consumer products in the language of advertising, and demonstrate that their understanding of the world around them has been shaped by the images and stories received from television news, newsmagazines shows, and TV and radio talk shows. The debate about whether the mass media merely reflects or more powerfully shapes social values, norms and behaviors has become nearly extinct in popular culture since the late 1980s; the debaters have recognized that television has so thoroughly permeated the culture as to be inseparable from it.

Still, by and large, both scholarly research and public discourse about television's impact on individuals and society has focused on the nature of the content of television messages. Public attention to the always escalating sensationalism of media content has manifest itself in concerns about the required car explosions, sadism, terror and graphic violence in popular films; the litany of exploitive crime stories on local news; the normalization of dysfunctional relationships on talk shows; the ubiquity of advertising and promotion for alcohol and tobacco consumption, and more.

But because Marshall McLuhan established a line of inquiry thirty years ago regarding the impact of media's formal structure on individuals and societies, a number of scholars continue to explore the unique contributions of television as a form of communication, for example in analyzing television's 'influence' by examining the visual biases of the medium (Messaris, 1994; Postman, 1985) and the impact of various editing conventions on young people (Collins, 1984; Salomon, 1979).

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It is now common for scholars in the field of communication studies to use words like 'reading' and 'text' to apply to the experience of watching television (Giroux and Simon, 1989; Piette, 1993). But educators face a number of significant questions when they use media in the classroom. To what extent is the process of watching television really like or different from the activity of reading a book? As faculty on college campuses turn to video as a teaching tool, are we contributing to the decline of print as the dominant medium of the academy, now that print has ceased to have relevance in the larger culture? Or are we simply responding to the rapidly changing cultural environment by using contemporary communication tools? As management educators in and outside of the post-secondary environment, what skills and knowledge must learners master in their ability to use video not just for amusement, but as a tool for reasoning, analysis, expression and communication?

This paper reviews some characteristics of video-based educational materials by describing the intellectual heritage of the movement to include media analysis and media production as basic skills for the information age. We identify the opportunities and challenges that management educators face in their use of video-based tools in both business settings and in higher education.

Video, Literacy and Cognitive Skills

The concept of 'literacy' is a powerful one for educators--- it is at the center of almost everything in the educational enterprise, since the process of working with texts has been a dominant method of education for more than three hundred years. But the definition of literacy has been subject to considerable challenge and debate in recent years (Sizer, 1993; Giroux and Simon, 1989; Dorr & Brannon, 1992). If literacy is essentially the process of decoding, interpreting and creating messages, then perhaps "reading" a film or television program is not substantially different from reading a newspaper or a novel. During the 1970s, a number of different scholarly lines of inquiry developed in the fields of literature, art theory, education, film studies and psychology which attempted to provide support for this line of reasoning (Metz, 1974; Salomon, 1979).

According to this view, images, film and television, like the printed word, are symbolic codes that serve as arbitrary codes of representation; such image-based visual codes must be learned by viewers in order to interpret the meaning of an image. This perspective resulted in attempts to identify the 'grammar' of images, using models from linguistics, computer science, and psychology. In addition, scholars hypothesized that the new "language" of images must develop specific cognitive and intellectual skills which are unique to the medium of images, particularly observational and spatial reasoning skills (Greenfield, 1984).

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Critics of this theory emerged to question the appropriateness of the concept of analyzing the symbolic code of the image by comparing it to language. If images, film and television did indeed function as a new language which needed to be learned, then what explains the relative ease of young children's comprehension of the medium? What would explain the near instantaneous spread of film and television in reaching people throughout the four corners of the globe? Whatever 'learning' was involved in the apprehension of images, film and television must certainly be of a substantially different type than the skills involved in learning to understand or read spoken or written language.

For more than six years, my colleagues and I at Babson College investigated this question in our work with the Pokot tribe of Northwest Kenya. We have quantitatively documented people's experience of watching television for the first time, by testing the comprehensibility of various editing techniques on people with no experience of film or television. The Pokot live as nomadic cattle herders in the isolated regions of Kenya nearby the Rift Valley in the Baringo District of Kenya. With little access to villages, schools or medical treatment, they have very limited exposure to contemporary communication media, and most adults have never heard radio or seen film before.

Using naturalistic field experimental procedures, we found that Pokot tribespeople have a very well developed ability to comprehend a story presented on television, even when a message makes use of extensive editing which fragments time and space, including close-ups, flashbacks, and parallel editing techniques (Hobbs, Frost, Stauffer and Davis, 1988; Hobbs and Frost 1990; Hobbs and Frost, 1992). It appears that film and television are easy to decode because they call upon pre-existing visual and cognitive skills. As Messaris (1994, 39-40) writes: "What makes images unique as a mode of communication is precisely the fact that they are not merely another form of arbitrary signification. Learning to understand images does not require the lengthy period of initiation characteristic of language learning, and permeability of cultural boundaries is much greater for images than it is for language."

The consequences of this theory for the educational uses of film and television are formidable. Consider the implications of using a teaching tool that can be easily decoded by all learners, makes use of pre-existing skills, but neither demands nor develops any new skills. Of course, those in the business training field have intuitively recognized the power of video to teach job related skills. It is now routine for workers to receive job training information via videotape-- a medium that makes information accessible to learners regardless of their background or ability. Image-based media are highly effective in conveying information, arousing emotions and promoting attitudes.

But for those educators committed to strengthening students' ability to master

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the skills of print literacy, not just job training, the activity of delivering messages via videotape may displace time spent with print, therefore reducing students' exposure to the reasoning and analytic skills which stem from the manipulation of language (Messaris, 1994; Dorr, 1993; Salomon, 1979).

The educational potential of television, in particular, has been additionally molded by television's historic use as a leisure activity. Televison's educational potential was eclipsed by its entertainment function as early as the 1950's, when Edward R. Murrow's famous remark captured the paradoxical essence of television technology: "Television can inform, it can educate, it can inspire. But only to the extent that it is used for these purposes-- otherwise it's only lights and wires in a box." Because people have grown up viewing the box in the living room as a toy-- something to entertain-- the culture seems resistant to idea of considering television as anything more than simple amusement. Even today, in some classrooms, students spontaneously break into a cheer when the video cart is wheeled into the room. Why? Because watching video is more effortless and enjoyable than reading, speaking, writing, calculating, discussing, or almost any activity that happens in the classroom. Students' expectations about television have been shaped by a lifetime of using television as entertainment. To consider using it for instructional purposes, faculty must be highly conscious of students' existing attitudes about the medium, which as Salomon (1981) has discovered, consist of the expectations that television require little energy, little effort, little thought and yield instead large amounts of relaxation and pleasure.

Educational producers have also adapted to the public's expectations that television be entertaining. The 'talking head' master-teacher model of educational video programming has long given way to programming which makes use of the conventions of commercial entertainment-- jazzy music, celebrity hosts, special effects title sequences, and most importantly, good storylines. Occasionally college faculty report their surprise when using a PBS documentary in the classroom -- (with sophisticated production values and budgets of $1 million per one hour episode) -- that students jeer the program as too boring to even bother with paying attention. Given that commercially produced entertainment programming is continually reinventing itself in order to attract mass audiences, it is not surprising that students' expectations about what qualifies as 'interesting' is also constantly being shaped by the medium they have spent three hours a day with since birth.

Why Use Film and Television in the Classroom? There are many good reasons to make use of videotaped materials and mass media artifacts in the management classroom: such materials make accessible visual and emotional experiences to students, they enliven the classroom and engage students' attention, and they help build connections between the discourse of the classroom and the contemporary cultural world. In light of these perspectives, management educators have at least four distinct options for using (or not

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using) film and television in the classroom:

Option A. Use no film or television programming whatsoever, based on the rationale that these media place no intellectual demands on students, are inherently designed for amusement, and displace valuable classroom time away from traditional classroom activities. (The "TV is the enemy of education" approach.)

Option B. Use educational film and television programming relevant to your subject area occasionally, recognizing that students' expectations that television be effortless and entertaining may limit their attention, interest and abilty to gain information from the 'serious' instructional materials. (The "Carrots are good for you" approach.)

Option C. Use commercial entertainment film and television programming occasionally, selecting clips that are designed to capture student attention, motivate their interest in class activities, and serve as illustration for your subject area. (The "Hey! Look at this!" approach.)

Option D. Use educational and commercial entertainment film and television programming relevant to your subject area occasionally, with activities specifically designed to force students to analyze the program as a "text," using analysis, reasoning and inquiry based disucssion which help students watch film and television with a critical eye. (The "Change the way you watch" approach.)

While these approaches are not mutually exclusive, they represent the wide range of pedagogical approaches regarding media use in the classroom. Each has consequences for use in the classroom. Option A continues to preserve the sanctity of print culture as the priveleged means of discourse among educational elites. It keeps film and television firmly in place as entertainment, and keeps the divide between paidia (play) and paedia (learning). This approach, by placing television as irrelevant to learning, risks the danger that students may find this limited means of discourse similarly irrelevant to their lifestyles and concerns, increasing the gap between the faculty and the student.

Option B is a comfortable position for most faculty, since it allows them to bring into the classroom a preferred genre of film and television-- usually documentaries or classic films. Cable television created, during the 1980's, a 'choice paradox,' for while young people have increased access to much more 'good' television programs as a result of cable, they are less likely to watch such programs because they have increased access to even larger volumes of entertainment fare as well. As a result, for many youth, classroom viewing of high quality informational programming may be the only experiences they have with this genre of television. Option B, however, assumes that students

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have the attentional and analytic skills needed to skillfully watch educational programs, and while some students possess these skills, most watch educational TV programs with the same level of intellectual energy as they watch MTV.

Option C is most commonly the result of creative faculty who find pleasure in their experience with commercial entertainment, who enjoy making integrative links between their subject areas and the contemporary cultural world represented by the mass media. Occasionally in K -12 environments, teachers adopt Option C because they can't find any other meaningful way to reach their students, who are powerfully alienated from teachers and schooling by grade 7 or 9. Sometimes Option C is a survival skill employed by faculty who use this method of teaching to re-invigorate their own interest in their subject areas. Option C risks trivializing the classroom by failing to distinguish between the interests of the student and the needs of the students? Consider Postman's (1985, 133) critique

Television's principal contribution to educational philosophy is the idea that teaching and entertainment are inseparable. [Education philosophers] have argued that there must be a sequence to learning, that perseverance and a certain measure of perspiration and indispensable, that individual pleasures must frequently be submerged to the interests of group cohesion, and that learning to be critical and to think conceptually and rigorously do not come ewasily to the young but are hard-fought victories. Indeed, Cicero remarked that the purpose of education is to free the student from the tyranny of the present, which cannot be pleasuable for those, like the young, who are struggling hard to do the opposite-- that is, accommodate themselves to the present.

Option D is the most radical approaches of the four, since it puts the teacher in the position of encouraging the student to make changes in their viewing habits and behaviors. Option D is appealing to faculty who see real educational potential in the use of both educational and entertainment film and television programming but seek to put students in a more powerful position in relation to these tools. Traditionalists who aim for student skill development find Option D attractive because of its focus on active reasoning and analysis of media messages. However, Option D may also be attractive to social-change oriented and/or radical faculty members who see the destructive aspects of media culture and see a responsibility to give youth the skills they need to be less vulnerable to manipulation. Option D risks student alienation, since many students enjoy the effortless nature of their relationship with television, and resent being forced to actively think about television. The author, as an advocate of Option D, views this approach as an essential skill of literacy for an information age, and has spearheaded a number of curriculum development, staff development, and curriculum programs to help K-12 teachers integrate media analysis and media production skills into

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traditional subject areas (Hobbs, in press).

Although people don't need formal instruction in how to watch film or television, they do need instruction in how to analyze and think critically about it. Because television is seen as a transparent, simple form that unproblematically represents actuality, viewers frequently neglect to recognize the elements involved in its construction. The "willing suspension of disbelief" that operates in the realm of people's exposure to fiction often collides with the truism of "seeing is believing," to create a powerfully emotional experience for film and television viewers that makes critical analysis difficult. And while "seeing is believing" has served humans quite well in the 35,000 years of human civilization, it has been challenged by image-based technologies since the invention of the camera in 1835. Messages made with these technologies call upon the same well-developed perceptual skills that humans use in direct experience of the world, but unlike direct experience, they are representations-- a message carefully and expensively designed for our consumption

But seeing film and television as a representation cuts against the grain of our attraction to it-- these messages are powerful because they seem genuine, authentic, and "real." Sometimes this view is manifested in two common metaphors about media messages: observations about media being a "window" that allows us to see aspects of our culture or a "mirror" that reflects our society back for us to examine. Faculty members who value video resources in their classes will often comment on their usefulness in showing students compelling and accurate pictures of human behavior, current events, relationship patterns or scientific, technical or other specialized information in an entertaining, visual way. They will note its effectiveness in conveying information at low to moderate levels of difficulty in ways that inspire and motivate students' attention; in ways that mirror real-life behaviors; as a window on the world outside the classroom.

The problem here is that neither the 'window' nor the 'mirror' metaphor is appropriate for examining media messages. As Kathleen Tyner (1994) has said, "Media messages are not windows on the world, or mirrors of society, but carefully manufactured products." But while most faculty are comfortable teaching with and about print materials, many are not so familiar with the appropriate use of video resources. After all, for almost 40 years, television has been simply a familiar household appliance in our living rooms. Few faculty members have learned the basics of the design, manufacture and distribution of its messages, and for the most part, teachers have used it in only limited ways-- primarily for message transmission, diversion or illustration-- in our classrooms. But using video resources for these purposes is limited, and too often, serves to reinforce the prevailing assumptions that media can only be fun or attractive.

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Media Literacy: Teaching About Media

Media literacy has been broadly defined as an expansion of traditional views of literacy to include the ability to access, analyze, evaluate and communicate messages in a wide variety of forms (Aspen Institute, 1993). By examining the key concepts of media literacy and the dimensions of media use and video production in classrooms, faculty can identify how to use media 'texts' with the same sophistication and skills with which we use print resources. Media literacy is a term used by a growing number of scholars and educators to refer to the process of critically analyzing and learning to create one's own messages-- in print, audio, video, multimedia and other forms (Piette, 1993; Hobbs, 1993; Brown, 1991). In recent years, educators have begun to recognize the importance of helping students develop critical thinking skills about advertising, news, drama, and other media genres which are popular with young people, including music video, reality-based programming, sports, game shows and soap operas

At the college level, media literacy is emerging as a set of knowledge and skills deemed necessary to function effectively as a citizen of the information age-- included among these are the skills of information access, selection and retreival; the ability to analyze and deconstruct the components of a message in order to appreciate how it was constructed; competence in evaluating the point of view, veracity, relevance and quality of a message; and the skills of planning, designing and creating one's own messages using a variety of media forms. The emerging consensus among educators is that these skills are -- like traditional conceptualizations of literacy-- competencies relevant across the curriculum, and are best developed within the context of existing subject area instruction

In contrast to the United States, there is considerable consistency among educators in other English speaking nations, especially in Great Britain, Canada and Australia, about the concepts might be deemed central to the process of critical viewing of film and television. For example, in Great Britain, elementary and secondary educators now must include the analysis of a wide range of mass media messages in their English classes, as part of the National Curriculum developed in the late 1980's under the Thatcher government. As a result, a great deal of scholarship has developed in Great Britain to better understand the processes by which young people learn to develop critical viewing skills (Buckingham, 1990); the thereotical foundations which are essential to such critical thinking (Masterman, 1985; Lusted, 1993); the practical classroom applications which teachers can use to teach with and about the media (Hart, 1993); the kinds of resource materials which are most necessary for teachers; and the processes by which faculty manage the complex process of making changes in their own daily practice (Alvarado and Boyd-Barrett, 1993).

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As a result of such developments in practical work and scholarship, educators have begun to agree on elements which should always be considered when film and television messages are used in the classroom. These concepts are:

1. awareness of the constructed nature of representations in both print and visual media;

2. knowledge about the economic and political context in which media messages are produced by a number of different institutions with specific objectives and goals;

3. awareness and knowledge about the ways in which audiences construct meaning from messages and about the variety of processes of selecting, interpreting and making use of messages in various forms.

All of these concepts are basic issues which are necessary to understand the context of the text, that is, the assumptions behind the construction of the messages that shaped its design and influence its communicative value. Let us explore each of these concepts in more detail, looking at how management faculty can apply them in the classroom.

Key Concept #1: Messages are Constructions

All media messages are constructions--- from the newspapers we read to the textbooks we use, to the photographs and video images in our newscasts. Messages are created by authors or producers who have complex motivations, goals and purposes. Educators recognize the need to focus on the author in analyzing messages, because of the ways in which some of our students tend to have blind faith in anything written, anything on the Internet, anything they see on television-- without actively evaluating the purpose of the message, the author's strategies, the techniques used to construct the message, or what was not included in the content of the message.

As described earlier, images, and in particular moving images, are processed like real stimuli so that we tend to continually forget that they are constructed representations. Unlike print, where the reader cannot escape the fact that information is being transmitted through a medium, viewers of film and television find it easy to process visual media with little awareness of the constructed nature of the form. Many American viewers are so unconsciously habituated to the form of television that its conventions and representations seem 'natural,' so that they are surprised when they are taught to observe the editing sequences that are common in Hollywood feature films-- these techniques had become 'invisible' as a result of frequent exposure. Too often, teachers are not much more sensitive to this issue as Masterman (1985, 6) notes that:

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[A] major problem facing those who wish to develop the study of the media in schools is that one of their fundamental assumptions-- that the media are signifying practices or symbolic systems which need to be actively read-- flies in the face of many people's common sense understanding of the media as largely unproblematic purveyors of experience.

So doing media literacy means, in part, drawing students' attention to the constructedness of the film or television message, asking questions about the message's purpose, the motivations of the author(s), the target audience, the techniques involved in selecting and organizing information, the use of techniques to attract attention and inspire emotional response.

Consider the following example from a management faculty's classroom. Professor Troyell uses a flattering newspaper article about a local company's hiring and promotion policies to teach about various theories of motivation. Troyell aims students' attention to the direct quotes made by the CEO and other managers and asks them to identify the underlying theory of motivation to each quote. Then, he steers students into a discussion of the story's headline, asking students to brainstorm reasons why a particular photograph was used, considering the many possible types of photos which might have been created, and the reason why the first paragraph begins with a sentence that creates a lot of uncertainty.

Immediately following, he shows students a brief television newscast on the same story, and invites them to compare and contrast the presentation by examining how a particular theory of motivation is illustrated visually in the newscast. Troyell uses this newspaper article and TV newscast in ways which not only develop his students' ability to grasp the concept of motivation theory, but also strengthens his students' critical reading and viewing skills by helping them to see both newspaper and television news messages as constructed products that only ever partially represent the actual experience they purport to document.

Key Concept #2: Messages have Legal, Economic and Political Contexts and Consequences

The second concept put forward as essential for the skills of media literacy is an understanding of the political and economic context in which media institutions operate. According to British scholar Len Masterman (1985, 71), "What is important, in other words, is for any pupil or student to know enough about, say, the Official Secrets Act, the influence of sources, the structural influence of advertising upon the media, the law of libel, the growth of public relations, institutional self-censorship and general patterns of ownership and control to be able to recognize them in play within a particular text." One of the complexities of teaching about political and economic influences in media studies is that while they are critically important forces

operating on the media products we consume each day, these influences are covert, long term and diffused throughout the culture, so that it is not easy to point to direct and specific connections between them and the media texts we consume.

What we know for certain is the widespread public ignorance of Americans in terms of basic knowledge of the political or economic issues central to the mass media. In a random telephone survey of 250 adults, 80% identified "sponsors" or "advertisers" as the source of revenue for broadcasters, but only 61% could explain where advertisers got their money, with almost forty percent of adults unable to make the point that consumers pay for television indirectly through the purchase of goods and services (Hobbs, 1993). Students, in particular, are often knowledgeable about a number of aspects of media culture relating to celebrities, music and film performances but much less aware of the legal, economic and political contexts which shape decision-making in television, film, and the print media industries.

For a management example of how to apply this concept in teaching, consider the work of Professor Basignian, who enjoys teaching about international management issues by using a clip from a popular entertainment film she has rented about a community whose failing auto plant has been taken over by a Japanese firm. After exploring the ways in which Japanese managers and American workers manage conflict and re-assess their expectations of each other, Professor Basignian also includes time to discuss the political and economic context in which this popular Hollywood film was created. She asks students whether this film could been made by the giant film company MCA after its acquisition by Matsushita. What historical or political events were happening in the mid-1980's which this film explores? What ethnic and racial stereotypes are used about the exercise of power and why are they used by the filmmaker? In addition to developing her students' understanding of international management issues, she asks her students to consider the economics of making a popular film with an anti-Japanese perspective. Would the film have been as successful at the box-office if it had shown the inferiority of American workers in more detail? Would the film have been made if the film company had been acquired by a Japanese investor? Can stories that feature Asian actors attract large audiences given the lack of high-visibility Asian celebrities? In developing these ideas through class discussion, Professor Basignian has integrated a key media literacy concept into her use of film in the management classroom and created opportunities for students to bring their experience and knowledge about Asian culture, media economics, and human relations and management into an dynamic learning experience

Key Concept #3: Individuals Negotiate Meaning in Media Texts

The third concept put forward as essential for media literacy is an

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understanding of how audiences negotiate meaning in media. The theoretical lineage of this approach comes directly from new directions in literary criticism, which has moved away from traditional models of message analysis which subordinate the reader to "the twin authorities of authorship and the text itself" (Masterman, 1985, 215). We now are beginning to recognize the meaning is created as a result of the interaction between the 'reader' and the 'text,' and that this process is much more complex, active and problematic than formerly considered. When faculty design reading and viewing experiences where the focus is exclusively on comprehension of key facts, they neglect to provide opportunities for students to make use of their own interpretive skills in the reading and critical viewing process.

For a management application, consider the work of Professor Smith-Knowles, who plays a PBS documentary on the influence of technological advances on business in her class and then tests students on their ability to recall key facts and statements of opinion. This activity frequently fails, according to Smith-Knowles, because students lack the skills to actively watch television and gain knowledge of specific information. But when she stops the tape at each thematic break and invites the students to comment, analyze and share their memories, she discovers that different students are processing the message differently. Some students bring their own knowledge about the topic to bear on their interpretation, and so can provide information which complements or occasionally contradicts the material in the documentary. Other students focus on its use of visuals, its rhythm and pacing, comparing it to other documentaries they've seen. Some make connections between the program and other videotapes, historical events, world knowledge and popular films they have seen. "Now I can't assume that everyone is seeing the same thing when I show a videotape in class," writes Professor Smith-Knowles in response to her exploration of her own use of video materials in the classroom.

Some scholars have recognized the connections between the skills of media literacy and new conceptualizations of the teacher and student as they interact with information.

[I]f meaning resides, not within the text itself, but in the interaction between audiences and text, then this holds true not simply in front of the television screen, but within every classroom. .. Differential decodings, traditionally either repressed or treated as a 'problem' to be overcome through the combined authorities of teacher, author and text, can now be given the fullest articulation as reflections or refractions of important subcultural differences with the group (Masterman, 1985, 218)

Media literacy, in this view, is pointed firmly towards the direction of some educational reform efforts, which emphasize empowering students, changing authority relationships between students, teachers and administrators, and the

active project-centered and interdisciplinary approach to education (Sizer, 1992). These approaches to education are appropriate models for all levels, from pre-kindergarten to post-graduate, and reflect some the spirited experimentation with new educational models now being developed in business school environments.

Conclusion

In looking at the unique characteristics of images, film and television, management educators face an enormous challenge. Because these visual media call upon our existing perceptual skills, they are easy to process and accessible to the widest possible range of individuals. Using media in the classroom is the most effective way to engage students' attention, inspire and motivate their feelings, and reach all students, regardless of their academic preparation and diverse backgrounds.

At the same time, this ease of use normally encourages students to adopt a passive stance of reception, to approach the learning process with a kind of relaxation and passivity which is incompatible with the values of education. Even more importantly, such an approach to information gathering actually threatens the future of representative government, where citizens must ask questions about the sorts of information that are available to them, analyze the biases and points of view that are embedded in information, take an active role in interpreting and synthesizing information, and build coalitions and interest groups by collaborating with others -- it short, in functioning as citizens and not mere spectators of the game. As Umberto Eco (1979, 33) wrote, "A democratic civilization will save itself only if it makes the language of the image into a stimulus for reflection, and not an invitation to hypnosis."

By helping students to internalize a basic set of questions to ask when encountering any message, educators can reshape the process of viewing, an activity which has, as a result of its ubiquity and pervasiveness in our lives, become passive and mindless, too intimately connected with 'downtime.' I propose the following basic questions as central to media literacy, and relatively simple to add to a management professor's repertoire:

- Who made this message and what were the producer's goals or motives?
- What lifestyles, values and points of view are represented in this message?
- How might other people interpret this message differently from yourself?
- What techniques were used to attract your attention? to affect your

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emotions?

- What is omitted from this message? Why was it left out?

When using media in the classroom, to address these questions is to invite complications. But such complications encourage students to reflect not only on the content of the message, but on its form, and in doing so, we change our relationship with media messages-- moving away from being consumers or receivers and towards being active processors of ideas. As Umberto Eco (1979, 105) reminds us, "Television is the school book of modern adults, as much as it is the only authoritative school book for our children. Education, real education doesn't mean teaching young people to trust school. On the contrary, it consists of training young people to criticize school books and write their own school books. It was like that at the time of Socrates and I don't see any reason for giving up this attitude."

When people have skills of critical inquiry in relation to media messages, it would be natural to expect that, in a market economy, that new programs and services would arise to satisfy the enriched skills of citizens. It is that expectation that leads educators to recognize their role, as long-term stakeholders, in helping to reshape the cultural environment by building the reasoning and analysis skills of the workers, parents and leaders of the future.

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